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## THE DECORATOR AND FURNISHER.

in the pattern, all intermingled in various shades that would harmonize well with your dark walnut doors. It would be a mistake to put a paper on the walls having an ochery-yellow ground, with clear cut, raised dark sprays and foliage, as any light color would make, by contrast, the woodwork of the doors and windows too conspicuous."

"Do you think America is advancing in decorative Art?"

"In America, more than any other country, civilization is making life physically enjoyable. We have more elevators, electric lights, telephones and various appliances for relieving physical exertion than in any other country. Consequently we have more time to cultivate the sense of sight. We have money to pay for good decoration if we haven't time to study it for ourselves. Decoration is taking hold of the people of leisure here as it has never done before. I see a wave of decorative art coming that in the next few years will make American homes the most beautiful, as they are now the most comfortable, in the world."

Mrs. Russell is thoroughly in earnest with her subject, and impresses her audiences with the conviction that she knows a great deal more than she is disposed to tell them at a single seance. There is nothing of the actress in her methods, no posing for effect. She possesses a gracious, magnetic personality, and every idea she enunciates is full of the common sense of

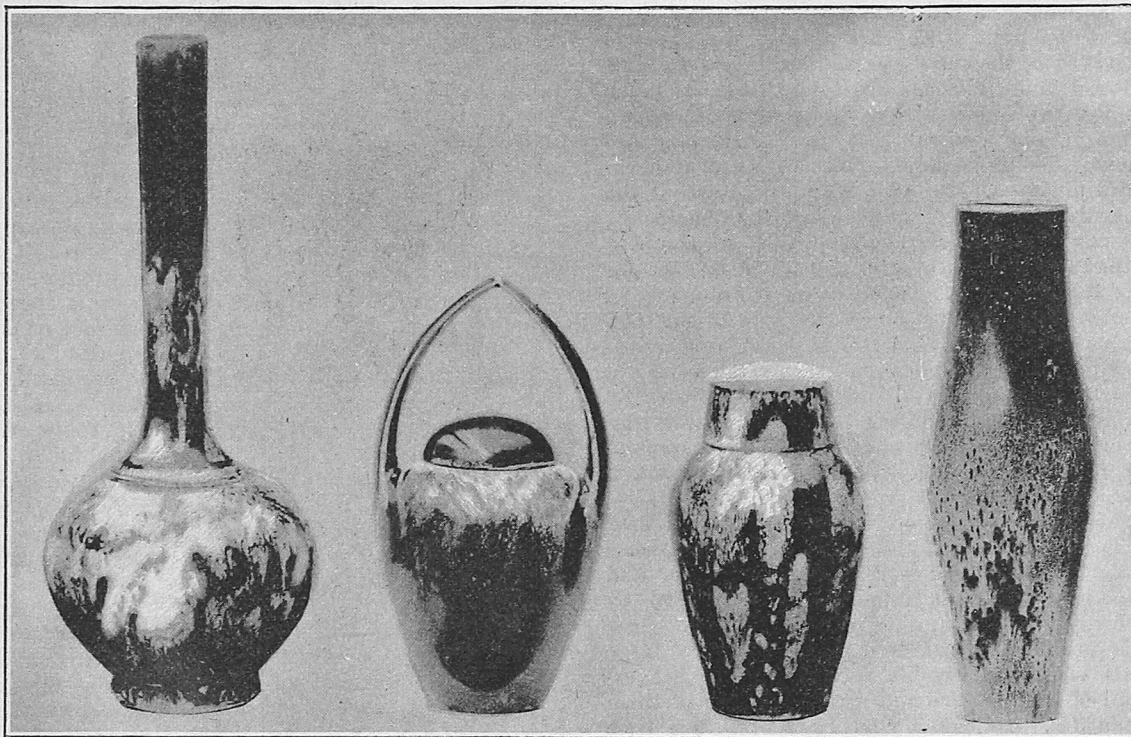
### POTTERY AND GLASS AT COLLAMORE'S.

BY MAUDE HAYWOOD.



HE exhibit of David Collamore & Company at the Paris Exposition of 1889 was a real triumph to American industrial art. In a truly national spirit they limited their display to purely home products, in order, so to speak, to show Europeans what the New World is already capable of in this direction. They showed only Rockwood Pottery from Cincinnati and cut

glass by Hawkes of Corning, N. Y., carrying off for the former a gold medal, for the latter the Grand Prize, and attracting



VASES (FLAMBES) IN NEW PORCELAIN, MANUFACTURED BY M. M. HACHE, JULLIEN & CIE, VIERZON, FRANCE.

art. Her delivery is accompanied with an astonishing eloquence of gesture, the outcome not only of severe training, but also of an artistic grace of spirit, possessed but by few.

IT appears that the love for colors may be developed in two very different directions. It may simply become more intense in its own way, so that a man who took pleasure in red and blue at the age of twenty might take a keener pleasure in red and blue at thirty. Or it might happen that the man who had simply found pleasure in pure colors in early life might like intermediate tints at his maturity, in which case, though the refinement in his perceptions increased, his delight in pure colors would diminish. The general experience of cultivated painters is that they enjoy pure and bright colors less than they did when they were children. A colorist who had cultivated his gift assiduously for fifty years once marked to the present writer that the distinction between colors and color was never enough remembered either by painters or critics. Many painters have so far forgotten it as to imagine that the more colors they can put into a picture the better it will look. In the decade between 1850 and 1860 many pictures were executed on this principle, especially in England, and even at the present day it is not altogether abandoned. Such painting is really derived from illumination.

widespread attention by the beauty and artistic arrangement of their ware. To many on the other side of the water, this pottery, with its depths and richness of coloring, the fine quality of its glaze, and its highly decorative character, proved a complete revelation, the admiration in which it was held being testified to by the fact that the exhibit is now scattered all over the world, specimens having been purchased for the various museums and representative collections, some pieces being even bought by the Japanese government. Perhaps a yet higher compliment to the art value and originality of the pottery was paid by the directors of the different European ceramic establishments, in the studious interest they evinced in it, returning again and again, day after day, to examine and admire its technical qualities and characteristics. They realized by practical demonstration that America, to which nation, Europeans are not apt to grant much as far as art is concerned, might after all perhaps be in a position to teach them something, might possibly even prove no mean rival, especially considering how very recently this industry was established. It has barely existed ten years. In 1880 the Rockwood pottery was started at Cincinnati as a private enterprise by Mrs. Maria Longworth Storer whose father Joseph Longworth was the founder of the Art School and chief patron of the Art Museum in the same city. Mrs. Storer herself and all the decorators employed, with the exception of one native



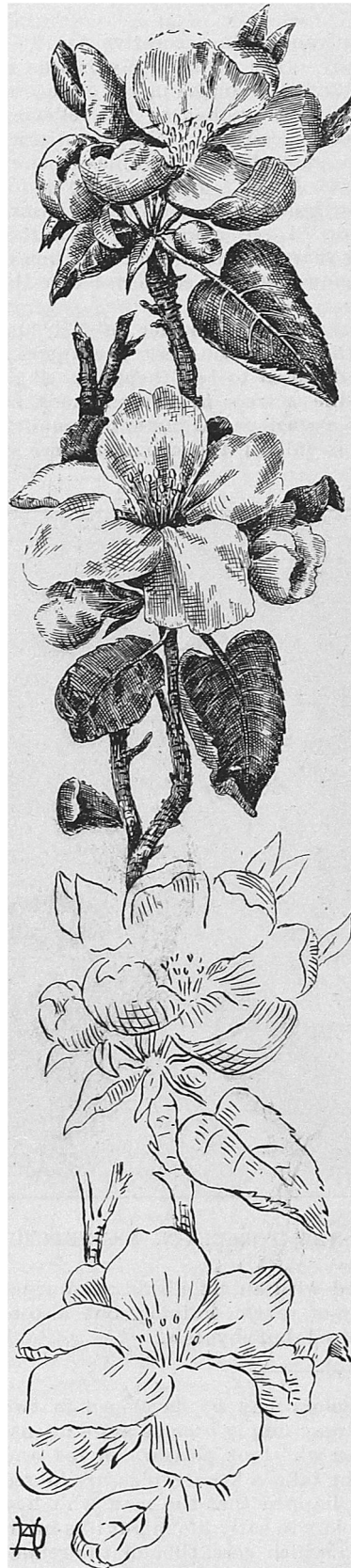
## AN IDEAL GUEST CHAMBER.

BY CARRIE MAY ASHTON.

Japanese artist, are graduates from the local Art School. The ware is a true faience, made of clays from neighboring deposits in the Ohio Valley, the coloring is entirely underglaze, and the production may be divided into three classes. "Cameo" or shell tinted ware, used for the table; "Dull Finish," whose surface, while soft in texture and easily cleaned, has the appearance of being unglazed; and lastly the most distinctive class of richly glazed ornamental work. It is said that the enterprise was originally inspired by the ceramic display of Japan at the Centennial Exhibition of 1876, but the pottery has developed an originality of its own. The grand secret of its success is that pecuniary considerations have been from the beginning made subservient to art principles. Individuality is encouraged in the artists and designers, and pieces are never duplicated. The coloring consists principally of rich gradations of reds, browns, greens and yellows, soft, fully harmonious and absolutely satisfying to the eye. The decorations are single and apparently copied directly from nature; plant forms are mostly used, especially vine growths, such as the gourd, melon, grapevine, Virginia creeper, passion flower, and magnolia, and occasionally animals are used, as, for instance, mice, which form the design on a bowl now at Collamore's, also Japanese figures, or grotesques, by the native artist at the works. A specialty at the works. A specialty with this pottery is the wonderful mineral or jewel like appearance which can be gained, of course, somewhat irregularly, in the firing. Amongst the collection being shown by Messrs. Collamore & Co., is a tall vase with the "tiger eye" effect. Standing in a dim light it appears a deep dull brown, almost black, but let it catch the sun's rays, and it displays the most brilliant gold and red hues in markings from which its name has arisen. Other noticeable pieces are a vase with a decoration of chestnut very fine in color, several rose jars, with most ingenious lids, and a number of small vases and bowls all remarkable for their careful finish. Of the ware actually shown at the Paris Exposition hardly one or two trifling examples remain.

Turning to the cut glass which achieved also so signal a success, one feels that it is undoubtedly true, that exhibitions such as that of the Paris Centennial must go far towards setting the powers of America on a just footing in the eyes of the Old World, for although the art of this country is young, and leaves still much to be desired, the art trades are already far advanced having made astonishing progress, and they may well be a subject of national pride. Of the glass also, the entire exhibit has been sold and dispersed, the only remarkable specimen remaining being however, that which perhaps attracted most attention when shown in Paris, a huge punch bowl, of exquisite design, weighing forty-seven pounds and said to be the largest ever manufactured. It is priced at five hundred dollars which seems little enough considering the quality of its workmanship, and its size. A very fine effect has been obtained in the pattern, by the contract of rich deep cutting and forms of thick, plain, clear glass. Besides this the firm has at the present time a large supply of all kinds of glass for table use, similar to that exhibited in Paris and of new designs and patterns, some of them most rich and beautiful. Indeed, a visit to this store is time spent in a veritable art gallery. Porcelain from all over Europe is on view amongst others. Sevres tea sets, a set of very fine old Vienna plate having mythological paintings on them, with fine and harmonious borders, Haviland dinner ware, Doulton Vases, a couple of specimens of the "grés" ware from Limoges etc. Especially worthy of note are two large French vases, of the "pate tendre" most exquisitely and delicately painted with floating female figures, flowers, foliage and winged insects, very soft in coloring and good in drawing. Besides what may be termed purely articles of taste and luxury, Collamore's have a fine and well selected stock of useful ware, for table and household purposes to suit all styles and purses.

THE love for colors manifests itself in various ways, as for example in a taste for jewels, for stained, or painted glass, for illuminated manuscripts, for heraldry, for butterflies, and for flowers, entering thus as a powerful and determining motive to the pursuit of archæology, and botany. The enjoyment of colors goes for so much in making a collection of butterflies that we can hardly imagine the charm of such a collection without it. The gorgeous colors of heraldry are always present to those who concern themselves about coats of arms—present either to the eye when they are actually painted, or to the imagination when they are described, or engraved. The love of color is compelled to seek its aliment chiefly in the appearances of nature and in the product of the most gifted painters.



DESIGN FOR EMBROIDERY, OR A PAINTED PANEL,  
BY HENRY DEANE.

Sachet bags of silk, of the prevailing color, make the room fragrant. A handsome laundry bag has the top of macramé lace with a heavy bag of pink satin finished with tassels below, and suspended by a pink silk cord. A novel little watch case is made of a gilded horse shoe (a pony's shoe in this case) with a card

I HAVE seen many beautiful guest chambers where the carpet was a Wilton or velvet, the hangings expensive ones made in foreign countries, the furniture massive and handsome and where elegance reigned but among them all there was nothing so dainty, sweet and pretty as the one I am about to describe. The room is medium size with two south and one east windows.

The woodwork is pine with a hard oil finish. The carpet is only an ingrain but the hues are soft and blend well. The chamber suite is of antique oak with brass trimmings and the three pieces are massive and very handsome.

The cost of it was \$42.00 but it was a bargain and many suites at twice that sum are not as satisfactory or as handsome. The bed with its comfortable mattress, its snowy linen, downy pillows, Marseilles spread and pillow shams embroidered in white silk, is truly a restful place. Across the foot of it is laid a downy comfort of delicate pink cheese cloth. The wash stand is of extra size, a fine damask towel being used instead of a scarf for it. The mats are crocheted of white cotton and are finished with a handsome scallop edged with pink Saxony. The toilet set is of cream white china with a tracery of delicate vines in soft browns scattered over it. The cheval which is taking the place of the flat top dresser in the new suites, is a very handsome piece of furniture. The long glass is especially convenient in dressing as it enables one to see her entire gown, how it hangs, etc. The large mat which the cushion rests on is of heavy white lace, the cushion being a large one of pale pink satin half of which is puffed (corner wise), on the other half is embroidered a graceful spray of golden rod, wheat heads and daisies. The whole thing is finished with a puff. A handkerchief box matches the cushion. A glove case of heavy white silk brocaded with pink morning glories lined with quaint satin and finished with white silk cord and ribbon is a dainty and useful piece of fancy work found here. For hairpins there is a tiny little basket with pink ribbon run in and a bow on one side with a fluffy top knit of pink wool.

Sachet bags of silk, of the prevailing color, make the room fragrant. A handsome laundry bag has the top of macramé lace with a heavy bag of pink satin finished with tassels below, and suspended by a pink silk cord. A novel little watch case is made of a gilded horse shoe (a pony's shoe in this case) with a card